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SAN FRANCISCO CINEMATHEQUE
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San Francisco CA 94110
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# CINEMATHEQUE

SPRING 1990

## OPEN CALL FOR HOME MOVIES

*The Cinematheque invites you to share your home movies in an outdoor open-air screening to take place in Washington Square Park on May 3. Footage dealing primarily with the day-to-day activities surrounding the realm of the home and family (vacations, holidays, graduations, weddings, group portraits, family pets, etc.) is encouraged. 16mm, Super-8mm, and Regular 8mm footage only. Footage should be under 15 minutes in length. Highly edited work will not be considered. All submissions must be in the Cinematheque office by April 16. Call or write the Cinematheque office for more information (see below).*

## THE ONE REELER SHOW

*Send us your film (3 min. or under) for a show exploring the power of the short film to be held during June. The only criterion for submissions is that Super-8 films fit on one 50 ft. reel and 16mm films fit on one 100 ft. reel. Selections will be made by Bill Daniels, Greta Snider, and Ted White. Submission deadline is May 30th. Call 558-8129 for more information, or send/drop-off films to S.F. Cinematheque, 480 Potrero Avenue, 94110.*

**The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.**

**For future calendars by mail write to:**

*S.F. Cinematheque*
480 Potrero Ave
San Francisco, CA 94110

**or call: 415 558-8129**

The *S.F. Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, The Columbia Foundation, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T.MacArthur Foundation, The Zellerbach Family Fund, the generous contributions of the *Friends of the Cinematheque*, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

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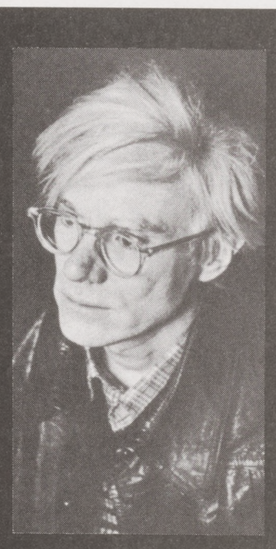
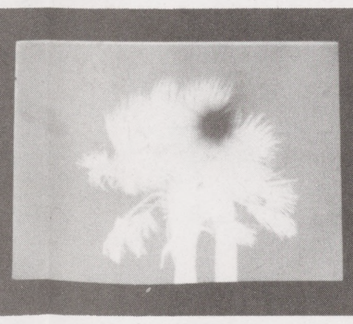
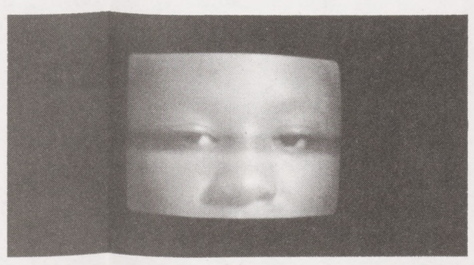
DESIGN: F. HASEGAWA



**There are a limited number of catalogues, Andy Warhol: A Seven Week Introduction by Kurt Easterwood and Eric Theise available for $5.00 plus $1.00 postage. This 53 page booklet includes original essays on the 13 films in the recent retrospective, photos, a bibliography and Warhol filmography.**





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Discount admission to programs

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Free admission for one person, guest for discount

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Free copy of Cinematograph

**Donor $250 Benefactor $500 Patron $1000**

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Free copy of Cinematograph
Reservation privileges

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I'm joining in the following category: _____ Individual $15

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If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

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Please make all checks payable to the *San Francisco Cinematheque*.
All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*

***Thank you for your support!***

*San Francisco Cinematheque*
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

# THURSDAYS
SFAI 800 CHESTNUT STREET

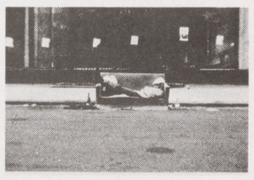
ALL SHOWS 8PM
UNLESS OTHERWISE NOTED

## MAR 22 THURSDAY
### RETHINKING ETHNOGRAPHY
**Films by Trinh T. Minh-ha/Laleen Jayamanne**

MAR 22 *A Song of Ceylon*

Tonight's program pairs films made in the 1980s which radically questioned and altered our perceptions of cultural identity. Minh-ha's first film, *Reassemblage* (1982, 40 min.) is a complex visual study of the women of rural Senegal which also reflects on documentary filmmaking and the ethnographic representation of cultures. Jayamanne's *A Song of Ceylon* (1985, 51 min.) is a formally rigorous and visually stunning study of colonialism, gender and the body. The film's title evokes a name erased from the map of the world.

## MAR 29 THURSDAY
### PETER HUTTON
**Peter Hutton in Person.**


MAR 29 *New York Portrait: Chapter 3*

Peter Hutton returns to the Bay Area for his first Cinematheque appearance in more than 11 years. Hutton established himself during the 1970s as one of America's most distinctive independent filmmakers. Tonight's show includes *New York Portrait:* Chapter 1 (1978-9), 2 (1980-1), and 3 (1989, premiere); and *Landscape Study, Part 2 (In Titan's Goblet)* (1989, premiere). "Hutton's cinema is a refining enterprise, aimed at determining what is essential to movies. Narrative, color and sound are obviously dispensable. Editing counts for little and ultimately motion itself is rejected. What remains is a photo animated by the gentlest breeze..." (Mitch Tuchman, *L.A. Times*)

## APR 5 THURSDAY
### JAN MILLSAPPS/JIM CAMPBELL
**Both filmmakers will be present.**

APR 5 *Letter to a Suicide*

APR 5 *Folly Beach Journal*

San Francisco filmmakers Jan Millsapps and Jim Campbell's films probe their fantasies and personal traumas. Millsapps' *Maternal Life* (1989) "examines the natural ambivalence many women (the filmmaker included) feel toward the 'motherhood' issue, chronicling events in women's lives - both real and unreal — that represent decisions to avoid motherhood and then, eventually, to confront it." (J.M.) Plus Millsapps' *Folly Beach Journal* (1982). Campbell's *Letter to a Suicide* (1985) is "addressed to my older brother who took his life at 31, thirteen years after having been diagnosed schizophrenic. The film seeks to deal with some of the issues that come up when a major mental problem occurs within a family." (J.C.)

## APR 12 THURSDAY
### DOMINIC ANGERAME
**Dominic Angerame in Person.**

APR 12 *Deconstruction Sight*

Dominic Angerame has been making films since 1969 and has been Director of Canyon Cinema since 1980. His first Cinematheque show since 1984 will include *A Ticket Home* (1981), *I'd Rather Be In Paris* (1982), *Voyeuristic Tendencies* (1984), *Continuum* (1987), *Deconstruction Sight* (1990, premiere), and others. "In his choice of the words by Moholy-Nagy and his own progression of poetic images, Angerame points the viewer in the direction of the familiar but still crucial questions of this late 20th century: what can be the potential for a personal rhythm of life or personal consciousness in an industrial-techno-logical world?" –Barbara Jaspersen Voorhees on *Deconstruction Sight*

## APR 19 THURSDAY
### PHIL SOLOMON

APR 19 *Nocturne*

"Using both found footage and original material, combined and optically treated in mysterious and beautiful ways, these films are short, vivid dreams - at once familiar and unsettling." (Bromfield Art Gallery, Boston) Tonight Phil Solomon presents a variety of recent work in his first one-person show at the Cinematheque. Called "some of the best of contemporary experimental film" by the *Village Voice*, Solomon's films are emotionally charged 'moving paintings,' using the optical printer to alche-mically transform the detonative into the ephemeral. Films: *Nocturne* (16mm, 1989), *Remains to be Seen* (Super-8, 1989), *The Exquisite Hour* (Super-8, 1989), *Land's End* (in progress), and *Rocket Boy Vs. Brakhage*, (1989, premiere).

## APR 26 THURSDAY
### MARY FILIPPO/EMILY BREER
**Both filmmakers will be present.**

APR 26 *Feel the Fear*

APR 26 *Moona Luna*

Mary Filippo and Emily Breer are exciting young New York filmmakers, whomake witty and irreverent social portraits. Filippo will premiere *Feel the Fear* (1990): "Blast off. God hasn't overlooked you in the space age. Why then this feeling of vague discontent, pessimistic melancholy, world sadness" (from the soundtrack); and *Who Do You Think You Are?* (1987). Emily Breer will show *Moona Luna* (in progress): "I painted a set into my apartment to allow for Dr. Goodfriends to become Mr. Bad Actors"; and *Brute Charm* (1989). "Breer combines animation, live footage, cacophonous sounds and goofy visual puns...with a tilted lyricism all her own."– Katherine Dieckmann

## MAY 3 THURSDAY 8PM *FREE*
***Washington Square Park, North Beach***
### *HOME MOVIES* IN THE PARK
SPECIAL SHOW!

MAY 3 *Home Movies*

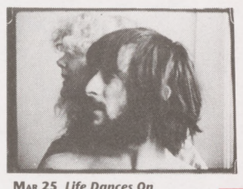
Come celebrate the arrival of Spring with an outdoor screening of home movies. Home movies are the hidden testimony of mid-twentieth century Americana. With the advent of video these private treasures have been pushed aside or forgotten. Tonight's screening will unearth these documents and bring the vernacular from the living room into the community. Come early and get a good seat, dress warmly, and bring something to sit on. Projection will begin at 8:30. Submissions deadline April 16; selections by Lissa Gibbs, Liz Keim, Alan Mukamal, and Bruce Smithhammer. Co-sponsored by the Exploratorium.

# SATURDAYS
EYE GALLERY 1151 MISSION STREET

ADMISSION
$5 GENERAL / $3 STUDENTS W/I.D., SENIORS, DISABLED.

## MAR 24 SATURDAY
### AFROCENTRICITY: DEFINING OURSELVES
**Curated and presented by Valerie Soe.**

MAR 24 *Self Divination*


MAR 25 *Life Dances On*

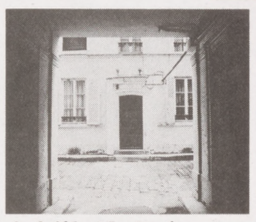
Afrocentricity refers to a distinct African American perspective, an alternative to the Eurocentric tradition of mainstream American culture. It is an outgrowth of concepts first formulated in the civil rights and black power movements of the 1960s advocating political and social empowerment through control of economic and cultural development. Tonight's videotapes deal with concerns and issues of the African American community ranging from spiritual rediscovery to racial violence, from an Afrocentric perspective. Titles include: Ulysses Jenkins' *Self Divination* (1989), Portia Cobb's *Species In•danger•ed* (1989), Robert Wheaton's *Why Can't We Be Friends?* (1989), O. Funmilayo Makarah's *Define* (1988), Paper Tiger Television's *Torn Between Colors* (1990), and Barbara MuCullough's *Water Ritual #1: An Urban Ritual of Purification* (1989).

## MAR 31 SATURDAY
### *MAKING IS CHOOSING*...A SUPER-8 FEATURE BY WILLIE VARELA
**Willie Varela in person.**

MAR 31 *Making Is Choosing...*

Former San Francisco resident Willie Varela returns to the Cinematheque with his most ambitious work in nearly 20 years of filmmaking. The 104 minute Super-8 sound feature, *Making Is Choosing: A Fragmented Life: A Broken Line: A Series of Observations* is "an epic document revealing the concerns, attitudes and influences of the decade of the '80s as manifested in the private life of a film diarist. The film spans six years in Varela's life as it intimately depicts his personal triumphs and failures, his relationship with other artists (notably George Kuchar and Joe Gibbons), the birth of his daughter, communication breakdowns in the household, and the overwhelming ennui of his daily life in El Paso, Texas. *Making Is Choosing...* is a nakedly honest and unflattering portrait of one artist's spiritual malaise in the '80s." (Albert Kilchesty)

## APR 6 FRIDAY
SPECIAL DAY!
### *OPEN SCREENING*


APR 8 *Of Great Events and Ordinary People*

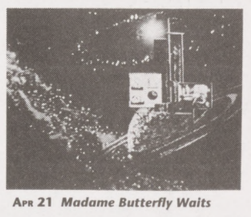
The Cinematheque again invites film and video artists to share recently completed or in-progress works at our regular Open Screening. All work shown will be considered for inclusion in our Second Annual Open Screening Highlights program in early June. All formats (Super-8mm, 16mm, 1/2" or 3/4" video) will be screened on a first-come basis. ***Admission is free.***

## APR 7 SATURDAY
### SLOW SHUFFLES, FAST GLANCES
**New films from Boston curated by Saul Levine.**

APR 15 *Lancelot of the Lake*

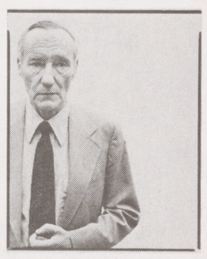
Filmmaker Saul Levine, who will be premiering new work at the Cinematheque in June, remains one of America's staunchest defenders of Super-8 and a continuing inspiration for young filmmakers. Tonight Levine has selected recent films from the Boston underground scene: *Sodom* by Luther Price (formerly Tom Rhoads); *Echoes* and *Trouble Is* by Chris Nickerson; *Ruthie* and *Caitlin II* by Anne Steuernagel; *Chince* by Pelle Lowie; *Vacant Lot, Haze, Kaleidoscope*, and *Dot To Dot* by Lynn Toland; *No Orchards* and *Movies and Pearls* by Janet Callahan; and *The Falls* by Dana Moser. Total running time: 75 minutes.

## APR 21 SATURDAY
### TEN TO ELEVEN - MADE FOR TV BY ALEXANDER KLUGE Program I


APR 21 *Madame Butterfly Waits*

In an earlier era Alexander Kluge would be called a Renaissance Man. In addition to being an influential filmmaker, Kluge has also been a lawyer, author, teacher, political theoretician and Thomas Adorno's assistant. In 1988 he began to produce weekly shows for German television. Well-received in Europe, their American premiere was at the 1989 A. F. I. Video Festival. *Madame Butterfly Waits* extends Kluge's fascination with the melodrama of Opera. *The African Lady, or Love with a Fatal Outcome* also springs from operatic cliches, but this time we ourselves are thrust onto the stage. *Antiques of Advertising* explores the language of desire and commodity fetish, while *Blue Hour Tango Time* juxtaposes the death of Gardel with an atomic power plant. Running time: 80 minutes.

## APR 28 SATURDAY
### TEN TO ELEVEN - MADE FOR TV BY ALEXANDER KLUGE Program II


APR 29 *William Burroughs*

APR 28 *The Eiffel Tower, King Kong and the White Woman*

The work of Kluge defies simple categorizations. Documentary techniques are used to create fictional characters who then confuse our expectations by interviewing real politicians. When Kluge subverts film and television genres he's really subverting the economic, political and cultural assumptions that these styles reflect. In our second program of tapes made for German TV 20th century history comes to the fore. *The Eiffel Tower, King Kong and The White Woman* bring the title's three elements together along with cartoons, victory in France and Martin Hiedegger. In *Why Are You Crying, Antonio?* Chamberlain and Mussolini go to the opera and start a war. *Changing Time (Quickly)* zips through time and space from 1812 to 1988, from *Metropolis* to Red Square. Total running time: 75 minutes.

### ANOTHER VIEW:
**Selected Works Re-Screened**

Due to a combination of print availability and scheduling conflicts, Cinematheque is not including "Another View" in the March/April calendar. The series will continue in May.

MAY 6 *Friendly Witness*

# SUNDAYS
SFAI 800 CHESTNUT STREET

SPRING 1990

## MAR 25 SUNDAY
### THE FILMS OF ROBERT FRANK
**Program I — Autobiographical Films**

"The films I have made are the map of my journey thru all this living...somewhere the fearful truth seems to endure. I want you to see the shadows of life and death flickering on that screen." (R.F.) Although mostly known as one of the foremost living still photographers, Robert Frank has made 14 films beginning with the influential 1959 *Pull My Daisies*. Tonight's is the first in a series of programs including his lesser-known work. *Conversations In Vermont* (1969, 26 min.), about Frank's relationship to his children; *Life Dances On* (1980, 30 min..) which merges Frank's sense of loss for two people close to him with portraits of those who still share his life; and *Home Improvements* (1985, 29 min., video) Frank's first videotape, a simple and poignant diary.

## APR 1 SUNDAY
### THE FILMS OF ROBERT FRANK
**Program II — Narrative Digressions**

This second program of films by Robert Frank includes: *About Me: A Musical* (1971, 35 min.), an unusual self-portrait which combines dramatic re-enactments (with actress Lynn Reyner playing Frank) of the photographer reassessing his life and work with documentary-style footage of poets, prisoners, hippies, street people, and others playing their own forms of music; *Keep Busy* (1975, 38 min.), an improvised story about a group of people living on an island off the coast of Cape Breton, Nova Scotia; and *This Song for You, Jack* (1983, 30 min.) which uses footage Frank shot at the Kerouac Conference at the Naropa Institute in 1982, and includes appearances by Gary Snyder, Allen Ginsberg, David Amram, Carolyn Cassady, William Burroughs, Lawrence Ferlinghetti, and others.

## APR 8 SUNDAY
### EARLY RAUL RUIZ: TWO VIEWS

A prodigious storyteller, Raul Ruiz is also a prolific manufacturer of moving images (nearly 60 films made since 1967). This Chilean expatriot has molded his films through a deeply personal concern with representation and the nature of cinematic discourse. *The Penal Colony* (Chile, 1971, 68 min.) is loosely based on Kafka's story about a perfect execution machine, but transferred to a Latin American island; *Of Great Events and Ordinary People* (France, 1979, 63 min.) was commissioned by French TV as a 'personal view' of the 1978 elections. What they got was never televised. "*Of Great Events* maintains a running debate with the precepts of John Grierson as well as an analysis of the rhetoric of cinema verité." (Hoberman, *Village Voice*)

## APR 15 SUNDAY
### *LANCELOT OF THE LAKE* (1974) BY ROBERT BRESSON
### *BREAKFAST* (1972-76) BY MICHAEL SNOW

"*Lancelot*... has the breadth of vision and distillation of style that marks the comprehensive late masterpiece of a great artist. The subject of the film is the end of the age of chivalry, the death of a dream. Set in the last days of the quest for the Holy Grail, it describes the spiritual pall that falls over King Arthur's knights as they are overtaken by the failure of their mission. Bresson's masterly color photography depicts the bright surfaces of pageantry surrounded by dark, treacherous forests and the twilight tones of a dying age. Horses, armor and pennants take on an almost mystical force." (Jonathan Rosenbaum) In *Breakfast* "a continuous zoom traverses the space of a breakfast table, serving as a grand metaphor for indigestion." (Deke Dusinberre)

## APR 29 SUNDAY
### A TRIBUTE TO WILLIAM S. BURROUGHS

Cinematheque will pay tribute to William Burroughs, dean of the Beat Generation, satirist nonpareil, author of the notorious *Naked Lunch*, shootist and cat lover. *Energy And How To Get It* (1982) by Robert Frank, featuringBurroughs: "Begins as a documentary—turns into fiction and fusion." (R.F.); *Towers Open Fire* (1963) by Anthony Balch, written by and starring Burroughs; "...direct film equivalent of Burroughs' writing..." (Ian Cameron, *Movie*); *Discipline of D.E.* (1978), by Gus Van Sant, from the Burroughs story of the same name; *Burroughs On Bowery* (1977) by Marc Olsmsted, W.B. intercut w/sci-fi, spy movies, gay porn...plus: *The Cut-Ups*; *Bill & Tony*, and *William Buys A Parrot*, shorts by Balch featuring Burroughs, Brion Gysin, and Ian Sommerville during their days in Paris." (program & notes, Michael Wallin)

SPECIAL SHOW!

## MAY 6 SUNDAY 7:30PM
***Special location and time: Kabuki Theater Post and Fillmore Streets 7:30PM***
### GUNVOR NELSON/WARREN SONBERT
**Both filmmakers in person.**

The Cinematheque, in collaboration with the San Francisco International Film Festival, presents an evening of new films by two of the Bay Area's most celebrated independent fiilmmakers. Gunvor Nelson's *Natural Features* (1989, 30 min.) blends still images with 3-Dimensional objects into a lush and resonant free-associative collage animation. Playfully veering from whimsy to melancholy, the film is also a joyful mingling of its maker's passions for filmmaking and painting. Warren Sonbert's *Friendly Witness* (1989, 32 min.) is a tapestry of images recorded throughout the world which have been woven together through associated gestures, actions, and visual qualities. The result is a complex visual experience which ranges from witty punning to bitter irony, and which also creates a striking window into human life.

CINEMATHEQUE